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Senior Recital: Nathaniel J. Parson, Horn; Daniel G. Castillon III, Horn; Grace Eom, Piano; Valen Pao, Piano; November 13, 2022

Nathaniel J. Parson Horn

Daniel G. Castillon III Horn

Grace Eom Piano

Valen Pao Piano

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Senior Recital
Nathaniel J. Parson, *Horn*
Daniel G. Castillon III, *Horn*
Grace Eom, *Piano*
Valen Pao, *Piano*

Kemp Recital Hall
November 13, 2022
Sunday Evening
5:30 p.m.

This is the fifty-eighth program of the 2022-2023 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

España (1977)

Vitaly Bujanovsky
(1928-1993)

Four Elements (1974)

I. Wind Fantasy
II. Water Portrait
III. Earth
IV. Fire

Ann Callaway
(born 1949)

Grace Eom, *piano*

~Intermission~

Bad Neighbours (2017)

Catherine Likhuta
(born 1981)

Daniel G. Castillon III, *horn*
Valen Pao, *piano*

Recombinant Serenade (2013)

Christohper Biggs
(born 1979)

Monk's Mood (1943/44)
(arr. 1984, tr. 2022)

Thelonius Monk
(1917 - 1982)
arr. Sharon Freeman
(born 1949)

Dr. Rachel Hockenberry, *horn*
Daniel G. Castillon III, *horn*
Kizzie Cobden, *horn*
Ryan Burns, *horn*
Alyssa Trebat, *bass*
Jameel Stephens, *drums*
Grace Eom, *electric keyboard*
Valen Pao, *celesta & mark tree*



View Scores here!

España (1977)

España is the third of four movements from Vitaly Bujanovsky's set of unaccompanied pieces for horn called 'Travelling Impressions'. Each movement is designed to evoke the unique sounds of a different setting - in this case, Spain. Borrowing from Spanish flamenco styles, *España* roves through different scenes, beginning with bell tones that mimic the sound of ringing church bells and ending with a bullfight!

Vitaly Mikhailovich Bujanovsky was a leader in the Russian school of wind playing, both as a soloist and a teacher. As principal horn in the Leningrad Philharmonic, he played with a clear and lyrical sound, once performing the solos for all the Mozart works for horn and orchestra - the four concerti, the Concert Rondo and the E major fragment - in a singular concert! As an educator, Bujanovsky emphasized an understanding of the composer's intent, the national characteristics that influenced his work, and the human voice as a model for interpretation, insisting that technique was not a goal in itself. Since one of his many students, Frøydis Ree Wekre, introduced the piece in 1977 at the International Horn Workshop in Hartford CT, *España* has flourished as a popular unaccompanied piece in the horn's repertoire.



Four Elements (1974)

Four Elements is a colorful evocation of the elements wherein Callaway explores the timbral possibilities of both the horn and piano by using a variety of extended techniques. In *Wind Fantasy*, the howling of the wind is suggested by pitch bends in the horn and strings strummed in the piano. *Water Portrait* begins with water droplets (illustrated by plucked notes on the strings of the piano) dropping into a pool of water (the lyrical horn melody). *Earth* begins underground, where layers of earth are suggested by contrapuntal layers in the piano's lowest register, which gradually move up the keyboard until they are interrupted by the horn blasting a primitive "song at the surface of the earth." Finally, *Fire* music is inspired by bebop, and boasts a frenetic finish! One admirer aptly described her music as, "atmospheric, evocative and beautiful all at once."



Ann Callaway began her musical training in Baltimore under Grace Newsom Cushman and continued at Smith College with Alvin Etlar. She holds graduate degrees from the University of Pennsylvania and Columbia University, studying with George Crumb, Jack Beeson, and George Edwards. She is the recipient of a Guggenheim Fellowship, commissions from the National Endowment for the Arts and the American Guild of Organists, and has held residencies at the MacDowell Colony, Yaddo, and the Leighton Artist Colony.

Bad Neighbours (2017)

Bad Neighbours was originally scored as a chamber concerto for two horn soloists and horn quartet for its premiere at the 49th International Horn Symposium in Brazil and is inspired by the (most recent) war and invasion from Ukraine's ultimate "bad neighbor". As such, it features numerous musical dialogues, arguments and even fights between the two horn soloists. The 1st horn soloist represents Ukraine and has several solo moments which sound like Ukrainian folk tunes. The piece mixes an overall sense of tension and determination with moments of sadness and mourning. Above all, however, it is about fighting for freedom and independence. As a Ukrainian composer and pianist, Likhuta embraces her ethnic heritage throughout this work, consciously incorporating Ukrainian folk modes and angular rhythms from folk dances, mixing them with elements of her own compositional style, such as jazz influences, meter changes, and virtuosity.

Catherine Likhuta is a Ukrainian-Australian composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature, rhythmic complexity and Ukrainian folk elements. She holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is an active performer, often playing her own music, and has had her compositions performed across the globe by many prominent ensembles and soloists.



Recombinant Serenade (2013)

Recombinant Serenade for Horn and Computer was written for and is dedicated to Lin Foulk. The work is a series of variations on and over the “Prologue” of Benjamin Britten’s *Serenade* for tenor, horn, and strings. Christopher Biggs recorded Dr. Foulk while she played the “Prologue” on natural horn and then manipulated those recordings to serve as part of the electronic accompaniment. In addition to the pre-recorded sounds, the live horn is processed in real time. The horn and computer start in the same key (E-flat), but at each rehearsal letter the horn moves in a fourth, while the computer moves in a fifth, meaning the parts get further, and further away from one another as the piece continues, not coming back together until the end.



Christopher Biggs is a composer, electronics performer, and multimedia artist whose “original and unique musical language” blends dense, contrapuntal textures with direct, visceral expression via “masterful combination between acoustic instruments and electronics”. He received music degrees from The University of Arizona and the University of Missouri-Kansas City, studying with James Mobberley, Paul Rudy, Joao Pedro Oliveira, Daniel Asia, Chen Yi, and Zhou Long. He currently lives in Kalamazoo, MI and is Associate Professor of Music Composition & Technology at Western Michigan University.

Monk’s Mood (1943/44, arr. 1984, tr. 2022)

Monk’s Mood was originally written by Thelonius Monk and first recorded in 1950. It was the first track on Monk’s hit 1957 album with John Coltrane and has a history as one of the great all time jazz ballads. Two years after his death, a group of artists got together to create a double LP as a tribute to his life and music. The 23 interpretations of Monk originals all feature a different group of all-star players that use their arrangements to stretch beyond jazz, such as by using synthesizers and drum machines, or by imitating duck-call sounds. One of these recordings, buried all the way down at Track #16 was Sharon Freeman’s arrangement for Five Horns and Rhythm Section. This wonderful work for the Horn had no surviving manuscript, charts, or parts, and as such had virtually opportunity to be performed live - until today.

A few months ago, I hired the incredible team at MySheetMusicTranscriptions (all the way from Spain!) to help bring this piece to life. They graciously agreed and have rewritten from scratch each and every note and line with diligence, reverence, and care for the original, grammy-nominated arrangement. Today’s performance is the world premiere of this incredible transcription and is a testament to the undying quality of the music Monk and Freeman wrote.



Thank you to all who have supported my musical journey in any way, big or small. Without you, there would be no today, and for that I am forever grateful. I hope this music leaves you whole and communicates even an ounce of the gratitude I feel for each and every one of you. To the composers, performers, professors, friends, and family too numerous to count - thank you

